

# FLM170 Film History and the Canon

[View Online](#)

Akerman, Chantal, Niels Arestrup, and Claire Wauthion. n.d. 'I, You, He, She [Je, Tu, Il, Elle]'.

Akerman, Chantal, Delphine Seyrig, Jan Decorte, and Henri Storck. 1975. 'Jeanne Dielman, 23, Quai Du Commerce, 1080 Bruxelles: Disc I'.

Anderson, Lindsay, Harris, Richard, and Roberts, Rachel. 14AD. 'This Sporting Life'.

Andrew, Geoff. 2001. Film: The Critics' Choice. ; 150 Masterpieces of World Cinema Selected and Defined by the Experts. London: Aurum.

Anon. n.d. 'Jean Renoir on Technology and Art : The New Yorker'.

Antonioni, Michelangelo, Ferzetti, Gabriele, and Vitti, Monica. 2008. 'L'Avventura'.

Antonioni, Michelangelo, Hemmings, David, Redgrave, Vanessa, and Miles, Sarah. 2009. 'Blow-Up'.

Antonioni, Michelangelo, Jack Nicholson, and Maria Schneider. n.d. 'The Passenger'.

Arnold, Gordon B. 2008. 'Scandal and Skepticism [IN] Conspiracy Theory in Film, Television, and Politics'. Pp. 89–111 in Conspiracy theory in film, television, and politics. Westport, Conn: Praeger.

Arthur Marwick. 1984. 'Room at the Top, Saturday Night and Sunday Morning, and the "Cultural Revolution" in Britain'. Journal of Contemporary History 19(1):127–52.

Benyahia, Sarah Casey., and Mortimer, Claire, 1964-. 2013. 'The History of the Canon [IN] Doing Film Studies: A Subject Guide for Students'. Pp. 27–39 in Doing film studies: a subject guide for students. London: Routledge.

Bergman, Ingmar, Andersson, Bibi, Ullmann, Liv, and Krook, Margaretha. n.d. 'Persona: Uncensored Director's Cut'.

Bergman, Ingmar, Sjostrom, Victor, and Andersson, Bibi. 19AD. 'Wild Strawberries [Smultronsta

"Illet]'.

Bergman, Ingmar, Sydow, Max von, Bjornstrand, Gunnar, and Ekerot, Bengt. n.d. 'The Seventh Seal [Det Sjunde Inseglet]'.

- Betz, M. 2009. 'Recovering European Art Cinema [IN] Beyond the Subtitle: Remapping European Art Cinema'. Pp. 1–20 in *Beyond the subtitle: remapping European art cinema*. Minneapolis: University of Minnesota Press.
- Bunuel, Luis, Silvia Pinal, and Francisco Rabal. n.d. 'Viridiana'.
- Bunuel, Luis, Enrique Rambel, and Lucy Gallardo. n.d. 'The Exterminating Angel [El Angel Exterminador]'.
- Campion, Jane, Holly Hunter, and Harvey Keitel. n.d. 'The Piano'.
- Carne, Marcel, Jean-Louis Barrault, and Arletty. n.d. 'Les Enfants Du Paradis'.
- Cartmell, Deborah and ebrary, Inc. 2000. *Classics in Film and Fiction*. Vol. Film/fiction. London: Pluto Press.
- Cook, D. A. 2003. 'The French New Wave and Its Native Context [IN] A History of Narrative Film'. in *A history of narrative film*. London: W.W. Norton.
- Coppola, Francis Ford, Brando, Marlon, and Pacino, Al. n.d. 'The Godfather'.
- Coppola, Francis Ford, Gene Hackman, and John Cazale. n.d. 'The Conversation'.
- Coppola, Francis Ford, Pacino, Al, and Duvall, Robert. n.d. 'The Godfather Part II: Disc I'.
- Cowie, Peter. 2004. *Revolution!: The Explosion of World Cinema in the 60s*. London: Faber.
- Crowther, Paul. 2011. *Defining Art, Creating the Canon: Artistic Value in an Era of Doubt*. Oxford: Clarendon.
- Cukor, George, Garbo, Greta, and Taylor, Robert. 12AD. 'Camille'.
- Cukor, George, Tracy, Spencer, and Hepburn, Katharine. n.d. 'Adam's Rib'.
- Curtiz, Michael, Joan Crawford, Jack Carson, and Zachary Scott. n.d. 'Mildred Pierce'.
- Decherney, Peter. 2005. *Hollywood and the Culture Elite: How the Movies Became American*. Vol. Film and culture. New York: Columbia University Press.
- Donen, Stanley, Gene Kelly, Donald O'Connor, and Debbie Reynolds. n.d. 'Singin' in the Rain'.
- Dyer, Richard. 2000. 'Sections "Stars as Images; Stars and "Character"; Living Stars" [IN] The Film Studies Reader'. Pp. 121–34 in *The film studies reader*. London: Arnold.
- Dyer, Richard. 2009. 'Stars [IN] Film Theory and Criticism: Introductory Readings'. Pp. 480–85 in *Film theory and criticism: introductory readings*. New York: Oxford University Press.
- Ellis, John. 2004. 'Stars as a Cinematic Phenomenon [IN] Film Theory and Criticism: Introductory Readings'. in *Film theory and criticism: introductory readings*. New York:

Oxford University Press.

Faulkner, Christopher. 1986. *The Social Cinema of Jean Renoir*. Guildford: Princeton University Press.

Fellini, Federico, Pupella Maggio, and Magali Noel. n.d. 'Amarcord'.

Fellini, Federico, Mastroianni, Marcello, and Cardinale, Claudia. n.d. '8 1/2'.

Fellini, Federico, Mastroianni, Marcello, and Ekberg, Anita. n.d. 'La Dolce Vita'.

Field, Douglas. 2005. *American Cold War Culture*. Edinburgh: Edinburgh University Press.  
Fischer, Lucy, and Marcia Landy. 2004. *Stars: The Film Reader*. London: Routledge.

Flitterman-Lewis, Sandy. 1996. 'Varda in Context: French Film Production in the Early Sixties – the New Wave [IN] To Desire Differently: Feminism and the French Cinema'. Pp. 248–67 in *To desire differently: feminism and the French cinema*. New York: Columbia University Press.

Ford, John, Wayne, John, and Hunter, Jeffrey. n.d. 'The Searchers'.

Fowler, Catherine. 2002. *The European Cinema Reader*. London: Routledge.

Fraser, George MacDonald and Kobal Collection. 1989. *The Hollywood History of the World: From One Million Years B.C. to Apocalypse Now*. 1st Ballantine Books ed. New York: Fawcett Columbine.

Gazetas, Aristides. 2008. 'Symbolist Traditions in the Cinema: 1950s-1970s [IN] An Introduction to World Cinema'. Pp. 190–201 in *An introduction to world cinema*. Jefferson, N.C.: McFarland.

Gibbs, Michael H. and ebrary, Inc. 2012. *Film and Political Culture in Postwar Japan*. Vol. *Framing film : the history and art of cinema*. New York: Peter Lang.

Gillett, Philip. 2008. *Movie Greats: A Critical Study of Classic Cinema*. Oxford: Berg.

Gledhill, Christine. 1991. *Stardom: Industry of Desire*. London: Routledge.

Godard, Jean-Luc, Brigitte Bardot, and Michel Piccoli. n.d. 'Le Mepris'.

Godard, Jean-Luc, Belmondo, Jean-Paul, and Seberg, Jean. n.d. 'Breathless [A Bout de Souffle]'.

Godard, Jean-Luc, Darc, Mireille, and Yanne, Jean. n.d. 'Weekend'.

Godard, Jean-Luc, Anna Karin, and Sami Frey. n.d. 'Bande a Part'.

Godard, Jean-Luc, Karina, Anna, and Rebbot, Saddy. 11AD. 'Vivre Sa Vie'.

Hawks, Howard, Cary Grant, and Rosalind Russell. n.d. 'His Girl Friday'.

Hayward, Susan, and Ginette Vincendeau. 2000. *French Film: Texts and Contexts*. 2nd ed.

London and New York: Routledge.

Herzog, Werner, Klaus Kinski, and Ruy Guerra. n.d. 'Aguirre, Wrath of God [Aguirre, Der Zorn Gottes]'.

Higson, A. 1984. 'Space, Place, Spectacle'. *Screen* 25(4-5):2-21. doi: 10.1093/screen/25.4-5.2.

Hill, John. 1986. Sex, Class and Realism: British Cinema 1956-1963. London: British Film Institute.

Hill, John and Gibson, Pamela Church. 2000. American Cinema and Hollywood: Critical Approaches. Oxford: Oxford University Press.

Hillier, Jim and British Film Institute. 1985. *Cahiers Du Cinema: Neo-Realism, Hollywood, New Wave, The 1950s*. Vol. Harvard film studies. Cambridge, Mass: Harvard University Press.

Hitchcock, Alfred, Perkins, Anthony, and Leigh, Janet. n.d. 'Psycho'.

Hitchcock, Alfred, Stewart, James, and Novak, Kim. n.d. 'Vertigo'.

Hutchens, Peter. 2009. 'Beyond the New Wave: Realism in British Cinema, 1959-63 [IN] The British Cinema Book'. Pp. 304-12 in *The British cinema book*. Basingstoke: Palgrave Macmillan.

Kerr, Paul. 1986. The Hollywood Film Industry: A Reader. London: Routledge & Kegan Paul in association with the British Film Institute.

Kova

,

cs,

Andra

,

s

Ba

,

lint. 2007. Screening Modernism: European Art Cinema, 1950-1980. Vol. Cinema and modernity. Chicago, Ill: University of Chicago Press.

Kubrick, Stanley, Mason, James, Winters, Shelley, and Sellers, Peter. n.d. 'Lolita'.

Kubrick, Stanley, Ryan O'Neal, and Marisa Berenson. n.d. 'Barry Lyndon'.

Kurosawa, Akira, Mifune, Toshiro, and Kyo, Machiko. 2008. 'Rashomon'.

Kurosawa, Akira, Mifune, Toshiro, and Nakadai, Tatsuya. n.d. 'Sanjuro'.

Kurosawa, Akira, Mifune, Toshiro, and Tono, Eijiro. n.d. 'Yojimbo'.

Kurosawa, Akira, Shimura, Takashi, and Kaneko, Nobuo. 26AD. 'Ikiru'.

Laughton, Charles, Robert Mitchum, and Shelley Winters. n.d. 'The Night of the Hunter'.

Lay, Samantha. 2002. 'Social Realism in the British Context [IN] British Social Realism: From Documentary to Brit-Grit'. Pp. 5-23 in British social realism: from documentary to Brit-grit. Vol. Short cuts. London and New York: Wallflower.

Lean, David, Alec Guinness, and Anthony Quinn. n.d. 'Lawrence of Arabia'.

Lefait, Sebastien. 2013. Surveillance on Screen: Monitoring Contemporary Films and Television Programs. Lanham, Md: Scarecrow Press.

Lupino, Ida, Frank Lovejoy, and Edmond O'Brien. n.d. 'The Hitch Hiker'.

Lynch, David, Kyle MacLachlan, Isabella Rossellini, and Dennis Hopper. n.d. 'Blue Velvet'. Lynch, David, Justin Theroux, and Naomi Watts. n.d. 'Mulholland Drive'.

Macnab, Geoffrey and ebrary, Inc. 2009. Ingmar Bergman: The Life and Films of the Last Great European Director. London: Distributed in the United States and Canada Exclusively by Palgrave Macmillan.

Maland, Charles. 1979. 'Dr. Strangelove (1964): Nightmare Comedy and the Ideology of Liberal Consensus'. American Quarterly 31(5). doi: 10.2307/2712432.

Mizoguchi, Kenji, Masayuki Mori, Machiko Kyo, and Kinuyo Tanaka. n.d. 'Ugetsu'.

Neupert, Richard John and ebrary, Inc. 2007. A History of the French New Wave Cinema. Vol. Wisconsin studies in film. 2nd ed. Madison: University of Wisconsin Press.

Orr, John. 2010. Romantics and Modernists in British Cinema. Edinburgh: Edinburgh University Press.

O'Shaughnessy, Martin. 2000. Jean Renoir. Vol. French film directors. Manchester, UK: Manchester University Press.

O'Shaughnessy, Martin. 2009. 'Reception [IN] La Grande Illusion: (Jean Renoir, 1937)'. Pp. 99-110 in La grande illusion: (Jean Renoir, 1937). Vol.

Cine

-Files: the French film guides. London: Distributed in the United States and Canada exclusively by Palgrave Macmillan.

Oshima, Nagisa. 13AD. 'The Century of Cinema: 100 Years of Japanese Cinema'.

Ostrowska, Dorota. 2008. Reading the French New Wave: Critics, Writers and Art Cinema in France. London: Wallflower.

Ozu, Yasujiro, Ryu, Chishu, and Hara, Setsuko. n.d. 'Late Spring [Banshun]'.

Ozu, Yasujiro, Ryu, Chishu, and Higashiyama, Chieko. n.d. 'Tokyo Story [Tokyo Monogatari]'.

Pakula, Alan J, Redford, Robert, and Hoffman, Dustin. n.d. 'All the President's Men'.

Phillips, Alastair and Stringer, Julian. 2007. Japanese Cinema: Texts and Contexts. London: Routledge.

Pontecorvo, Gillo, Hadjadj, Brahim, Martin, Jean, and Saadi, Yacef. n.d. 'The Battle of Algiers [La Battaglia Di Algeri]: Disc I'.

Potter, Sally, Tilda Swinton, and Billy Zane. n.d. 'Orlando'.

Powell, Michael, Emeric Pressburger, Deborah Kerr, and Jean Simmons. n.d. 'Black Narcissus'.

Powell, Michael, Emeric Pressburger, David Niven, and Roger Livesey. n.d. 'A Matter of Life and Death'.

Pratt, Ray. 2001. 'You May Think You Know What's Going On Here [IN] Projecting Paranoia'. Pp. 87-112 in Projecting paranoia: conspiratorial visions in American film. [Great Britain]: University Press of Kansas.

Ray, Satyajit, Kanu Bannerjee, and Uma Das Gupta. n.d. 'Pather Panchali'.

Reed, Carol, Joseph Cotten, and Orson Welles. n.d. 'The Third Man'.

Renoir, Jean. 4AD. 'Jean Renoir: Part I: From La Belle Epoque to World War II'. OMNIBUS.

Renoir, Jean. 11AD. 'Jean Renoir: Part II: Hollywood and Beyond'. OMNIBUS.

Renoir, Jean, Fresnay, Pierre, and Von Stroheim, Erich. n.d. 'La Grande Illusion'.

Renoir, Jean, Gregor, Nora, and Dalio, Marcel. n.d. 'La Regle Du Jeu'.

Richardson, Tony, Burton, Richard, Bloom, Claire, and Osborne, John. n.d. 'Look Back In Anger'.

Richardson, Tony, Courtenay, Tom, and Redgrave, Michael. n.d. 'The Loneliness of the Long Distance Runner'.

Richardson, Tony, Rita Tushingham, and Dora Bryan. n.d. 'A Taste of Honey'.

Richie, Donald. 1990. Japanese Cinema: An Introduction. Vol. Images of Asia. Hong Kong: Oxford University Press.

Rosenbaum, Jonathan. 2008. 'Introduction [IN] Essential Cinema: On the Necessity of Film Canons'. Pp. xi-xxi in Essential cinema: on the necessity of film canons. Baltimore, Md: Johns Hopkins University Press.

Russell, Catherine. 2011. Classical Japanese Cinema Revisited. London: Continuum.

Ryan, Michael and Kellner, Douglas. 1990. Camera Politica: The Politics and Ideology of Contemporary Hollywood Film. Bloomington, Ind: Indiana University Press.

Schrader, Paul. 2006. 'Canon Fodder: As the Sun Finally Sets on the Century of Cinema, by What Criteria Do We Determine Its Masterworks?' Film Comment Sept-Oct:33-49.

Scorsese, Martin, De Niro, Robert, and Keitel, Harvey. n.d. 'Mean Streets'.

Scorsese, Martin, De Niro, Robert, and Pesci, Joe. n.d. 'Raging Bull'.

Scott, Ridley, Harrison Ford, and Rutger Hauer. n.d. 'Blade Runner'.

Shelton, Bob. 2003. 'Chapter on Renoir [IN] A Cultural Study of the Art Film: Book 1'. Pp. 143–55 in A cultural study of the art film: book 1. Lewiston: Edwin Mellen Press.

Sica, Vittorio de, Carlo Battisti, and Maria Casilio. n.d. 'Umberto D'.

Sica, Vittorio de, Maggiorani, Lamberto, and Carell, Lianella. n.d. 'Bicycle Thieves [Ladri Di Biciclette]'.

Singer, Irving. 2007. Ingmar Bergman, Cinematic Philosopher: Reflections on His Creativity. Cambridge, Mass: MIT Press.

Smith, Alison. 1998. Agnes Varda. Vol. French film directors. Manchester: Manchester University Press.

Standish, Isolde. 2006. A New History of Japanese Cinema: A Century of Narrative Film. London: Continuum International Publishing Group - Academi.

Street, Sarah. 2009. British National Cinema. Vol. National cinemas. 2nd ed. London: Routledge.

Tarkovskii, Andrei Arsenevich, Bondarchuk, Natalya, and Banionas, Donatas. n.d. 'Solaris: Disc I'.

Tarkovskii, Andrei Arsenevich, Kaidanovsky, Aleksandr, and Solonitsyn, Anatoly. n.d. 'Stalker: Disc I: Part I'.

Tati, Jacques. n.d. 'Playtime'.

Toro, Guillermo del, Sergi Lo

pez, Maribel Verdu

, and Ivana Baquero. n.d. 'Pan's Labyrinth [El Laberinto Del Fauno]'. The Guillermo del Toro collection.

Truffaut, Francois, Leaud, Jean-Pierre, and Maurier, Claire. n.d. 'The 400 Blows [Les Quatre Cents Coups]'.

Varda, Agnes, Corinne Marchand, and Antoine Bourseiller. n.d. 'Cle

o de 5  
A

7'.

Virginia Wright Wexman. n.d. 'The Critic as Consumer: Film Study in the University, "Vertigo", and the Film Canon'. *Film Quarterly* Vol. 39(No. 3):32-41.

Welles, Orson, Cotten, Joseph, Costello, Dolores, and Baxter, Anne. n.d. 'The Magnificent Ambersons'.

Welles, Orson, Cotton, Joseph, and Moorhead, Agnes. 13AD. 'Citizen Kane'.

Welles, Orson, Perkins, Anthony, Moreau, Jeanne, and Schneider, Romy. n.d. 'The Trial [Le Procès]'.

Wenders, Wim, 1945-, Bruno Ganz, Solveig Dommartin, Otto Sander, Curt Bois, and Peter Falk. n.d. 'Wings of Desire [Der Himmel

U

"

ber Berlin]'.

Wenders, Wim, 1945-, Harry Dean Stanton, Nastassja Kinski, Dean Stockwell, Aurore Clement, and Hunter Carson. n.d. 'Paris, Texas'.

Wexman, Virginia Wright. 2003. *Film and Authorship*. Vol. Rutgers depth of field series. London: Rutgers University Press.

Wilder, Billy, Curtis, Tony, Lemmon, Jack, and Monroe, Marilyn. n.d. 'Some like It Hot: Disc I'.

Wilder, Billy, William Holden, and Gloria Swanson. n.d. 'Sunset Boulevard'.

Wilder, Billy, Barbara Stanwyck, and Fred MacMurray. n.d. 'Double Indemnity'.

Wong, Kar Wai, Maggie Cheung, and Tony Chiu Wai Leung. n.d. 'In the Mood for Love [Fa Yeung Nin Wa]'.

Wood, Robin. 1969. Ingmar Bergman. London: Studio Vista.

Yoshimoto, Mitsuhiro. 2000. 'Japanese Cinema in Search of a Discipline [IN] Kurosawa: Film Studies and Japanese Cinema'. Pp. 7-49 in *Kurosawa: film studies and Japanese cinema*. Vol. Asia-Pacific : culture, politics, and society. Durham, NC: Duke University Press.

Younger, Prakash. 2011. 'Film as Art [IN] The Routledge Companion to Film History'. Pp. 27-38 in *The Routledge companion to film history*. London: Routledge.